

AUG -5 1924 ✓

©CIL 20471C

✓ THE SIDE SHOW OF LIFE ✓

Photoplay in eight reels ✓

Directed by Herbert Brenon

✓ from William J. Locke's Novel

"THE MOUNTEBANK" and the Play by Ernest Denny ✓
Screen Play by Willis Goldbeck and Julie Hume ✓
Author of the Photoplay (under section 62)
Famous Players Lasky Corporation of U.S. ✓

AUG -5 1924

Washington, D. C.

Register of Copyrights
Washington, D. C.

Dear Sir:

I herewith respectfully request the return of the following
named motion picture films deposited by me for registration of
copyright in the name of Famous Players Lasky Corporation

THE SIDE SHOW OF LIFE - 8 reels

Respectfully,

FULTON BRYLAWSKI

The Famous Players Lasky Corporation
hereby acknowledges the receipt of two copies each of the
motion picture films deposited and registered in the Copyright
Office as follows:

<u>Title</u>	<u>Date of Deposit</u>	<u>Registration</u>
The Side Show of Life	8-5-24	©CIL 20471

The return of the above copies was requested by the said
Company, by its agent and attorney on the 5th day of
August, 1924 and the said Fulton Brylawski for himself, and as
the duly authorized agent and attorney of the said Company,
hereby acknowledges the delivery to him of said copies, and
the receipt thereof.

W S Lasky

AUG -5 1924

PARAMOUNT PRESS

Adolph Zukor and Jesse L. Lasky
A HERBERT BRENON Production
"THE SIDE SHOW OF LIFE"
with
Ernest Torrence and Anna Q. Nilsson
From William J. Locke's famous novel "The Mountebank"
the play by Ernest Denny.
Screen play by Willis Goldbeck and Julie Herne
A Paramount Picture

PURPOSE: To Help You Sell the Picture

©CIL 20471

"The Side Show of Life", from Drama of Circus and Society

This Is the Truth—

YOU never know your hidden powers until the Big Test brings them out.

In "The Side Show of Life," the War reveals the hero, a famous clown of France, to be a military marvel. He becomes a Brigadier General. Then peace—civilian clothes—and a new war begins, the war between his old world of the stage and his new world of society, between the little French actress and the cultured English lady who both love him.

"The Side Show of Life" is one of those pictures that even if it never made a cent for you, (but that's a contrary to fact supposition), you'd be glad you had the opportunity of presenting it to your patrons.

The story has many of the human qualities of that great Meigham picture, "Civilian Clothes", — a situation that happily fits perfectly into a motion picture. Every bit of the comedy and pathos that has made millions laugh and cry over the book has been put on the screen with all the mastery of Herbert Brenon, and Mr. Brenon's work on this picture, we tell you in all confidence, has been a labor of love. If you could have seen the people in the studio work on this production — the enthusiasm — the way they lived right along with the story—day and night, you wouldn't be a bit surprised when we tell you that Herbert Brenon has a masterpiece in "The Side-Show of Life."

Mark what we say about Ernest Torrence, he of "Covered Wagon" fame. The performance he gives in this picture is away up and beyond par. It's the greatest thing that Torrence has done. If Torrence doesn't get a rise out of each and every member of your audience then, we say, you draw the oddest class of picture-patrons in the whole length and breadth of these United States. Torrence has a real chance to be a hero himself in this picture, and the way he does it will make you love him. In "The Side-Show of Life" he is not only funny, but he is human and tender, and that's a hard combination to beat.

Anna Q. Nilsson is the heroine—and a very beautiful one she is, too. Louise Lagrange, a chic little French miss brimful of ability and personality and a new screen 'type', also has an important part. Neil Hamilton, a young fellow who can do much more than just look pretty in pictures, has the juvenile lead. The girls will go wild over him, and then there's little Katherine Lee. Who doesn't know her? And many others in a cast worthy of such a story.

"Circus is in town. The greatest Show on earth. Bigger and better than ever!"

Who is there that hasn't at some time or other experienced the thrill of this annual announcement that comes just as surely as spring fever and the income tax, bringing with it the one big day when everybody in Pookus turns toward the big top, with its "lines" and "el'phunts", pink lemonade and all the rest!



"THE SIDE SHOW OF LIFE"

WITH
ERNEST TORRENCE
ANNA Q. NILSSON

TWO worlds—circus and society—merged into a fascinating picture of love, fun and thrills.

The "Covered Wagon" star in a role famous in book and play—one of the finest characterizations ever seen on the screen.

THEATRE NAME

Two-column Press Advertisement 2A

Brief Tabloid Facts

Featured Players—Ernest Torrence, of "The Covered Wagon", "The Fighting Coward", etc., Anna Q. Nilsson, who just recently scored in "Ponjola".

Producer—Herbert Brenon. He gave us "The Spanish Dancer", "Shadows of Paris", etc.

Author—William J. Locke, who wrote "The Beloved Vagabond" and others just as successful. "The Side-Show of Life" is an adaptation of his novel "The Mountebank".

Scenarists—Willis Goldbeck and Julie Herne. Goldbeck wrote the screen play, "Scaramouche".

Camerman—James Howe. Brenon's Chinese photographer.

MOUNT

and Jesse L. Lasky present
BRENON production
SHOW OF LIFE"
with
and Anna Q. Nilsson
famous novel "The Mountebank" and
by Ernest Denny.
Willis Goldbeck and Julie Herne
Mount Picture

SHEET

You Sell the Picture to the Public.

from "The Mountebank", Society with Ernest Torrence

Side Show—and More—a 3 Ring
Circus of Laughs and Thrills!

PUTTING IT OVER RIGHT

"The Side Show of Life".
There have been titles and titles
but never one quite like this.
Exploitation ideas? We could fill
a book with 'em. Here's just a
few:

This is the story of a circus and
circus people. Naturally the very
first thing to do would be to fix
up your lobby to look like the Big
Top—something like was done on
"Fair Week" and Coogan's "Cir-
cus Days". This stunt hasn't
been done so often that it isn't
new from the fan-pulling angle.
A little sawdust on the floor, pen-
nants, streamers, etc., would go a
long way in creating the proper
atmosphere for the production.

Why not hang one-sheets of
the production all along either
side of your lobby. This would
also give the desired side-show
effect.

Then instead of the regular box-
office window, how about a ticket
wagon out on your street front?

If you run a prologue, how
about a juggling act, trapeze per-
formance or some other stunt?

Torrence is a clown in the pic-
ture. Why not have a man
dressed as a clown for a street
ballyhoo along the line. "I am
the clown in 'The Side-Show of
Life' at the.....
Theatre". Or your ushers dressed
as clowns is still another angle of
this idea.

Then a side-show of your own—
sort of peep-show idea. Hang a card
over the opening "The Side-Show of
Life." All this need consist of is sev-
eral scenes from the picture. You'll
be surprised all the curiosity this will
arouse.

Book tie-up, of course. Get your
local bookseller to make a win-
dow display of Locke's "The
Mountebank" and his other novels,
tying the former up with the
presentation of the picture, which
was adapted from this story.
Other tie-up ideas:

Screen play of Locke's Novel, "The Mountebank" All That and Then Some!

Fine Story of a Great Fun-Maker
Who Becomes a Military Genius—
Ernest Torrence in the Most
Unusual Single Portrayal
Ever Put on the Screen

SINCE 1906 people have talked about "The Be-
loved Vagabond," making it the most famous
book William Locke ever wrote. Now they are talk-
ing about "The Mountebank" with no less enthu-
siasm, for it is the story of a man who is probably the
most "beloved" of all the wonderful characters Locke
has immortalized—a man born in a circus tent, who
had lived a fun-maker's life until the great war came,
who was a private at its beginning, a Brigadier Gen-
eral at its end, who could then have married into the
English aristocracy, but chose to honour, until fate
released him, the ties that bound him to a woman who
had shared his ups and downs of fortune. Only
Locke could make such a man stand out as a worthy
successor of The Beloved Vagabond, "Doggie"
Trevor, John Baltazar—a man you love. And Locke
has done it!


"The Side Show of Life", produced by Herbert Brenon,
was adapted from "The Mountebank" by Willis Goldbeck
and Julie Herne. Anna Q. Nilsson is featured with
Torrence in a leading role. These are the two who give you
in this picture not only one of the greatest Paramount
successes, but contribute a document of human emotion, hu-
man suffering and sacrifice for love.

An original plot? We'll say so!

And the rich comedy, the pathos, the tender love scenes
—no wonder the picture is a sure-enough Grand Slam!

Cast

Andrew Lackaday.....	Ernest Torrence
Lady Auriol Dayne.....	Anna Q. Nilsson
Elodie.....	Louise Lagrange
Horatio Bakkus.....	Maurice Cannon
Charles Verity-Stewart.....	Neil Hamilton
Mignon.....	William Ricciardi



**"THE SIDE SHOW
OF LIFE"**

WITH
**ERNEST TORRENCE
ANNA Q. NILSSON**

TWO worlds—circus and society—melded into a fascinating picture of love, fun, and thrills.

The "Covered Wagon" star in a role famous in book and play—one of the finest characterizations ever seen on the screen.

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Anna Q. Nilsson is the heroine—and a very beautiful one she is, too. Louise Lagrange, a chic little French miss brimful of ability and personality and a new screen 'type', also has an important part. Neil Hamilton, a young fellow who can do much more than just look pretty in pictures, has the juvenile lead. The girls will go wild over him, and then there's little Katherine Lee. Who doesn't know her? And many others in a cast worthy of such a story.

Featured Players—Ernest Torrence, of "The Coward", etc., Anna Q. Nilsson, who just scored in "Ponjola".

Producer—Herbert Brenon. He gave us "The Spanish Dancer," "Shadows of Paris", etc.

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Author—William J. Locke, who wrote "The Beloved" and others just as successful. "The Side-Show" is an adaptation of his novel, "The Mountebank".

Scenarists—Willis Goldbeck and Julie Herne. Goldbeck wrote the screen play, "Scaramouche".

Cameraman—James Howe, Brenon's Chinese photog only one in the motion picture industry today.

Support—Neil Hamilton, D. W. Griffith's new 'find'. William
"America," Louise Lagrange, Maurice Cannon, on and K
ciardi, Mrs. Pozzi, Lawrence D'Orsay, Effie Shanno You've
erine Lee, the elder of the famous Lee children. ge.
the pair in both pictures and on the vaudeville sta emit—

Type of Story—The eternal triangle in its Sunday "something different" you've been waiting for so long, a story of love and sacrifice, with all the humor that could be piled into it. You know Torrence as a comedian, but he's serious, he's funny, neither more nor less true.

Theme—The action centers around a clown who finds himself during the war and becomes a general, but, in the end, he gives up the opportunity of winning the titled woman he loves, and returns to his stage partner to whom he feels owes a duty. But the stage has lost all its charm for him, and in the end a way opens for him to accept a man's job and marry the woman he loves.

Appeal—"The Side-Show of Life" is based on the idea. So was "The Miracle Man"! Why say more torn between his love for two women. They'll all his predicament and sympathize with him.

Box-Office Value—If you were to advertise "Uncle Tom's Cabin" or "Hamlet", with the original casts, you could draw your patrons more than by the simple announcement of Torrence in a Herbert Brenon Paramount production of the famous novel. They realize the mere fact that he's in the picture is entertainment assured. But as Loe's far more interesting character! O, boy! And with Miss Nilsson playing opposite him!

Big Scenes—The picture is a succession of 'em! To clown, turning handsprings doing a juggling stunt, a general on the battlefields of the World War, a daring figure. What a part! Doesn't suffer a bit by comparison with his "Jackson" in "The Covered Wagon". Behind England, France, Paris and a hundred other places of interest—you'll see them all in "The Side Show of Life". If you don't get a kick out of this one, then there's not much hope for you—you're far beyond recovery. For even a man who is only alive will revel in it. There are as many big scenes in this picture as big names, and that's plenty. See it! You can bet they will!



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"Uncle Tom's Cabin"
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"The Side Show of Life"
There have been titles and titles but never one quite like this. Exploitation ideas? We could fill a book with 'em. Here's just a few:
This is the story of a circus and circus people. Naturally the very first thing to do would be to fix up your lobby to look like the Big Top—something like was done on "Fair Week" and Coogan's "Circus Days". This stunt hasn't been done so often that it isn't new from the fan-pulling angle. A little sawdust on the floor, pennants, streamers, etc., would go a long way in creating the proper atmosphere for the production.

Why not hang one-sheets of the production all along either side of your lobby. This would also give the desired side-show effect.
Then instead of the regular box-office window, how about a ticket wagon out on your street front?

If you run a prologue how about a juggling act, trapeze performance or some other stunt?
Torrence is a clown in the picture. Why not have a man dressed as a clown for a street ballyhoo along the line. "I am the clown in 'The Side-Show of Life' at the..... Theatre". Or your ushers dressed as clowns is still another angle of this idea.

Then a side-show of your own—sort of peep-show idea. Hang a card over the opening "The Side-Show of Life." All this need consist of is several scenes from the picture. You'll be surprised all the curiosity this will arouse.

Book tie-up, of course. Get your local bookseller to make a window display of Locke's "The Mountebank" and his other novels, tying the former up with the presentation of the picture, which was adapted from this story.

Other tie-up ideas:
Beauty parlors—"Don't be a freak in 'The Side-Show of Life'. Give us a trial."
Clothiers—"Whether you are in 'The Side-Show of Life' or very much in the limelight, you'll stand out from the rest in a..... suit."
Ticket agencies—"Get your tickets for 'The Side-Show' of Life and every other good show in town at.....s."

Give a special performance for the children, with a regular clown to entertain them, peanuts, lemonade, toy balloons and all that sort of thing.

And there's a good stunt with your local Veteran's Bureau. Torrence returns from the War to find that there isn't work for even a Brigadier General in civilian life, so he has to return to his old world of the stage. "But what about those who had no profession to fall back on?"

If there's anyone they're coming to see in this picture, it's Torrence. Play him up big. He deserves it. Why not get some stills of him in his various character parts in "The Covered Wagon", "The Fighting Coward", etc. Label it "Versatile? We'll say so!"

If you go at it right, they'll think the circus has hit town when you announce "The Side-Show of Life". The only difference will be that those who never went to a circus in their lives will turn out to see the picture.

Fine Story of a Great Fun-Maker Who Becomes a Military Genius— Ernest Torrence in the Most Unusual Single Portrayal Ever Put on the Screen

SINCE 1906 people have talked about "The Beloved Vagabond," making it the most famous book William Locke ever wrote. Now they are talking about "The Mountebank" with no less enthusiasm, for it is the story of a man who is probably the most "beloved" of all the wonderful characters Locke has immortalized—a man born in a circus tent, who had lived a fun-maker's life until the great war came, who was a private at its beginning, a Brigadier General at its end, who could then have married into the English aristocracy, but chose to honour, until fate released him, the ties that bound him to a woman who had shared his ups and downs of fortune. Only Locke could make such a man stand out as a worthy successor of The Beloved Vagabond, "Doggie" Trevor, John Baltazar—a man you love. And Locke has done it!

"The Side Show of Life", produced by Herbert Brenon, was adapted from "The Mountebank" by Willis Goldbeck and Julie Herne. Anna Q. Nilsson is featured with Torrence in a leading role. These are the two who give you in this picture not only one of the greatest Paramount successes, but contribute a document of human emotion, human suffering and sacrifice for love.
An original plot? We'll say so!
And the rich comedy, the pathos, the tender love scenes—no wonder the picture is a sure-enough Grand Slam!

Cast

Andrew Lackaday.....	Ernest Torrence
Lady Auriol Dayne.....	Anna Q. Nilsson
Elodie	Louise Lagrange
Horatio Bakkus.....	Maurice Cannon
Charles Verity-Stewart.....	Neil Hamilton
Mignon.....	William Ricciardi
Ernestine.....	Mrs. Pozzi
Sir Julius Verity-Stewart.....	Lawrence D'Orsay
Lady Verity-Stewart.....	Effie Shannon
Evadne.....	Katherine Lee

The Story

UNDER his paint and powder, Petit Patou, clown with a second-rate travelling French circus, is in reality Andrew Lackaday, cultured English gentleman, whom financial reverses have forced to adopt this means of livelihood. Prepimpin, a French poodle, is his partner in his juggling act. The dog is run over by an automobile, and when Andrew is burying it he meets Elodie, a young French girl down on her luck. She needs a job, and he needs a partner. So they join forces.

War is declared. Elodie tries to hold Lackaday, but he enlists with the British forces, and in three years of fighting rises from the ranks to Colonel. His adjutant is young Charles Verity-Stewart, son of the man whose car had killed Prepimpin. The boy is wounded, and Andrew saves his life at the risk of his own. He receives the Legion of Honor and is promoted to Brigadier General.

At the Stewart home he again meets Lady Auriol Dayne who was in the machine on the day of the fatal accident. She is now an ambulance driver on leave in England. He has all intentions of confessing his love for Lady Auriol, when he thinks of the girl back in Paris waiting for him, depending entirely upon him. He packs up hurriedly and leaves without a word to anyone. They wouldn't have much use for him anyway when they discovered that he is living a lie.

Lady Auriol tells young Stewart that she loves Lackaday. The pair go to France in search of him. They go to the circus where Andrew and Elodie are performing. Seeing the girl, Lady Auriol thinks she understands everything. She goes back to England.

A few days later Andrew finds a note from an English friend, Bakkus, saying that he and the girl have gone away to be married. Lackaday takes the next boat for Australia, and on it meets Lady Auriol. She tells him that Charles has told her everything—all about his past, but as she knew General Lackaday long before she knew the clown, she knows that she can love him forever for the man he has been in the war.



"The Side Show" ADS THAT WILL GET THE

Your exchange has mats of all the ads and production scenes; also



ADOLPH ZUKOR & JESSE LASKY PRESENT

HERBERT BRENON
PRODUCTION

WITH
ERNEST TORRENCE
ANNA Q. NILSSON

A Paramount Picture

A THREE-
RING drama
of circus, stage and

From the popular
novel and play "The
Mountebank."

With the role of
the beloved clown
marvelously played
by Ernest Torrence,
the famous "Bill
Jackson" of "The
Covered Wagon."

From William J. Locke's
famous novel "The Mounte-
bank" and the play by Ernest
Denny—Scenario by Willis
Goldbeck and Julie Herne.



"THE SIDE SHOW OF LIFE"

Four-column Newspaper Advertisement 4A (Mats Only)

Ad or Program Paragraphs

"The Side Show of Life" shows you a big, gripping
drama of life, with plenty of good comedy on the side.

Better be on hand when the curtain rises on "The
Side Show of Life," and reveals—?

Life behind the scenes of a circus, when the Big
Show stops and life begins.

A brand new kind of love story. With a circus
clown in the role of lover, and society and the Big
Top as the glamorous settings.

The heart-story of a circus fun-maker, appealingly
told in an elaborate, all-star production.



Anna Q. Nilsson
in the Paramount Picture
"The Side Show of Life"

Production Mat 1PB

TRAILER

You can get an excellent

THEATR



ADOLPH ZUKOR & JESSE LASKY PRESENT A
HERBERT BRENON
PRODUCTION

"THE SIDESHOW
OF LIFE"

Side Show of Life" T THE EYE AND THE MONEY

tion scenes; also cuts of one, two and two-supplementary ads. Price List, Page 4.



THE SIDE SHOW OF LIFE

HERBERT BRENON
Production
WITH
ERNEST TORRENCE
ANNA Q. NILSSON

THROWING the spotlight on the secret, behind-the-scene life of a circus funny man. Showing him as he really is, stripped of his grease paint and bag of tricks, playing for bigger gain in the game of hearts and happiness.



PRESENTED BY
ADOLPH ZUKOR AND
JESSE L. LASKY

a
Paramount
Picture

Three-column Newspaper Advertisement 3A (Mats Only)



HERBERT BRENON with ERNEST TORRENCE
PRODUCTION ANNA Q. NILSSON



PRESENTED BY
ADOLPH ZUKOR
JESSE L. LASKY

a
Paramount
Picture

CIRCUS and society magnificently linked in a great three-ring story of love, laughter and luxury.

The star of "The Covered Wagon" in the role of William J. Locke's circus hero, Anna

REST
OF

ADOLPH ZUKOR & JESSE L. LASKY PRESENT A
HERBERT BRENON PRODUCTION
"THE SIDE SHOW OF LIFE"



The famous Bill Jackson of "The Covered Wagon."

From William J. Locke's famous novel "The Mountebank" and the play by Ernest Denny—Scenario by Willis Goldbeck and Julie Herne.



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The heart-story of a circus fun-maker, appealingly told in an elaborate, all-star production.

The greatest of all stories of circus life, with the star of "The Covered Wagon" in his greatest characterization.



Anna Q. Nilsson
in the Paramount Picture
"The Side Show of Life"

Production Mat 1PB

TRAILER

You can get an excellent Service Trailer on this production from National Screen Service, Inc. See Price list, Page 4.

THEATRE



ADOLPH ZUKOR PRESIDENT
HERBERT BRENON PRODUCTION
"THE SIDE SHOW OF LIFE"
WITH ERNEST TORRENCE
ANNA Q. NILSSON

A BIG comedy drama of life and society, showing the heart of a circus fun-maker in and out of the sawdust ring.

One-column Press Ad



Ernest Torrence, Louise Lagrange and Anna Q. Nilsson in a scene from the Herbert Brenon production "The Side Show of Life" A Paramount Picture

Three-column Production Mat 3P



Ernest Torrence and
"The Side Show"

Two-column

THROWING the spotlight on the secret, behind-the-scene life of a circus funny man. Showing him as he really is, stripped of his grease paint and bag of tricks, playing for bigger gain in the game of hearts and happiness.

A
Paramount
Picture



PRESENTED BY
ADOLPH ZUKOR AND
JESSE L. LASKY

Three-column Newspaper Advertisement 3A (Mats Only)



Ernest Torrence
in the Paramount Picture
"The Side Show of Life"
Production Mat 1PA

See also the 2-column ad on
the front page. Order by the
numbers.

Halftones are all 55-screen
and will reproduce perfectly.

HERBERT BRENON with ERNEST TORRENCE
PRODUCTION ANNA Q. NILSSON



PRESENTED BY
ADOLPH ZUKOR,
JESSE L. LASKY

A
Paramount
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CIRCUS and society magnificently linked in a great three-ring story of love, laughter and luxury.

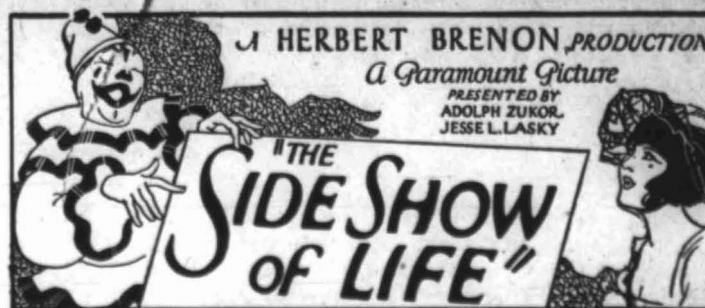
The star of "The Covered Wagon" in the role of William J. Locke's circus hero, Anna Q. Nilsson as the girl he loved, and a big supporting company.

Elaborately produced by the man who made "The Spanish Dancer."

REST
OF
BILL

From William J. Locke's famous novel "The Mountebank" and the play by Ernest Denny—Screen play by Willis Goldbeck and Julie Herne

Two-column Supplementary Press Ad 2ASX



with ERNEST TORRENCE, ANNA Q. NILSSON

THE love-drama of a circus clown who rose from the sawdust ring to greater fame. And had to choose between the society girl of his new world and the circus girl he left behind him.

Superbly picturized from William J. Locke's famous story "The Mountebank."

Two-column Supplementary Press Ad 2AS



Ernest Torrence and Anna Q. Nilsson in Herbert Brenon's production
"The Side Show of Life" A Paramount Picture

Two-column Production, Mat 2P



"The Side Show" GET THE PAPERS TO PR

Clip the stuff you want on this page and send it to the editors. Additi

Circus Is in Town!

Paramount's "The Side Show of Life" at the Rialto All This Week

PUTTING on a full-fledged circus for scenes in a motion picture is not as easy to do as it sounds. In most other stories containing circus episodes it would have been a comparatively easy thing to send a cameraman to the nearest show, "shoot" it, and then insert the scenes in their proper places in the film. But in "The Side Show of Life" a great deal of the action of the story hinges on various episodes that occur before, during and after the performances. Director Brenon was faced with the task of staging an entire circus in order to intelligently portray the subsequent action of the characters of the story.

The first difficulty experienced by Mr. Brenon was the obtaining of performers. The Barnum & Bailey management whose Big Show happened to be in New York at the time were very nice about it, but regretted exceedingly that they could not spare some of their talent for the week or ten days that it would take to film the scenes.

Then began a search for performers. The outlook became so discouraging that it was feared that Mr. Brenon would have to fake the scenes somehow. But someone at last located a traveling circus in a small Jersey town and the Paramount officials immediately got in touch with it. Arrangements were finally made to hire the entire troupe including the ancient but noisy hurdy-gurdy, the lemonade stands, the enormous tent, the animals and what-not. Then the entire outfit was placed on the lot in the rear of Paramount's Long Island studio, and "The Side Show of Life" was started.

The story was adapted to the screen by Willis Goldbeck, who wrote the scenario for "Scaramouche", and Julie Herne from the immensely popular novel, "The Mountebank", by William J. Locke.

Ernest Torrence and Anna Q. Nilsson are featured in the principal roles of the production, and those playing in support include Louise Lagrange, Neil Hamilton, Maurice Cannon, William Ricciardi, Mrs. Pozzi, Lawrence D'Orsay, Effie Shannon and Katherine Lee.

The picture opened at the Theatre yesterday and will be the feature there for the remainder of the week.

Constructive Criticisms Gladly Received—Brenon

Herbert Brenon never turns a deaf ear to a suggestion or criticism when he is directing a motion picture.

During the filming of his latest Paramount production, "The Side Show of Life", which comes to the Theatre on Monday next, any property man, electrician, cameraman, actor or carpenter could, and did, stop Brenon with an idea of how he thought a scene could be bettered with some new piece of business.

The reason for this is that Brenon learned early in the game from no less a figure than the late Joseph Jefferson the value of accepting suggestions from those around him.

"I was playing in stock in Dayton Ohio, when I was a kid", Brenon explained in telling how this fact was impressed on his mind, "and one night Joe Jefferson came to the theatre to play 'Rip Van Winkle'. Of course Jefferson was a god to me. I just worshipped him and that night I sat enthralled in the theater watching the performance. When the show was over I determined to talk to Jefferson. Of course I was only a young actor playing bits in the stock company and I had no right to expect

Lion Throws Scare Into Motion Picture Players

THE first day's work on scenes for the Herbert Brenon Paramount production, "The Side Show of Life," went off without a hitch of any kind. Ernest Torrence, featured in the production with Anna Q. Nilsson, with the aid of a remarkably intelligent dog, his partner in a circus act in the picture, went through all his scenes perfectly, the other members of the cast, too, did excellently. Mr. Brenon was congratulating himself on the way things were running when something happened. The "something" was the weather. The weatherman had brazenly announced clear and warmer, but forgot to mention that a snow storm would arrive later in the day. Around noon of the second day of work in the tent, snow began to fall, and in about an hour the storm had grown so heavy that all work was stopped. All the players were getting ready to leave the tent when there was a cry raised by the people nearest to the lion cage. Someone had foolishly left the door of the cage unhooked and Mr. Lion was preparing to step out to liberty. The lion tamer connected with the show quickly grabbed a stick and heartlessly poked the lion on the nose. The lion backed up quickly, but prepared to rush. But the moment of hesitation on his part cost him his freedom, for the door was slammed in his face. Mr. Lion will never be given another such opportunity.

It is interesting to note the effect on the extras who were employed as spectators when it looked as if the lion would break loose. After the first warning cry, everybody in the place except the trainers in the circus, just stood still, as if they were petrified with fear. Director Brenon and his staff were at the opposite end of the tent, shooting the scenes, and could not reach the cage before the trainers. The entire staff knew that the lion was more or less harmless and, if handled rightly, would not hurt anyone, but the poor frightened spectators didn't know it.

After the excitement over the lion had died down somewhat Mr. Brenon gave orders for everybody to get out of the tent and report back the next day, when it was hoped the weather would be a bit more agreeable. The last person had hardly left the enormous tent when it suddenly collapsed from the weight of the snow falling upon it. For an hour there was the utmost confusion, with everybody trying to pull the heavy canvas from over the cages of the various animals. This was finally accomplished, and the next day a brand new tent was erected. Thereafter work on the scenes of the circus proceeded rapidly. But it will be a long time before the people who were employed in the making of "The Side Show of Life" will forget the thrilling scenes which were not in the story, and

Advance Stories

"The Side Show of Life" Coming to the Rialto

THE circus is coming to town! Bigger and better than ever! The most marvelous aggregation of wild animals in captivity! See the death-defying leap of Madame Zaza, the excruciatingly funny clowns, the antics of the pachyderms, commonly called elephants, etc., etc., etc. Peanuts, popcorn and pink lemonade! Hurray! The parade is coming!

Now don't get excited folks, the circus we have in mind is in the new Paramount picture, "The Side Show of Life" that is to be shown at the Theatre next. Willis Goldbeck and Julie Herne adapted it from "The Mountebank," the absorbing novel by William J. Locke. We'd like to wager that you'll get a bigger "kick" out of the real circus than you would out of the real one because the one and only Ernest Torrence of "The Covered Wagon" fame has the featured role of the fun-making clown who becomes a brigadier-general during war and after the war is over is forced to return to his circus life.

Herbert Brenon, who produced the picture is a stickler for realism, so you had better be prepared to see the circus in all its glory. There are a lot of extra-added attractions in the notable cast: Anna Q. Nilsson is featured with Torrence in the production.

Come early and avoid the rush!

Locke's "The Mountebank" Screened by Paramount

Film fans will be more than interested in the announcement that the Herbert Brenon Paramount production of "The Side Show of Life" is coming to the Theatre for a run of days next.

The picture is an adaptation of William J. Locke's justly famous novel, "The Mountebank," and Ernest Torrence, featured with Anna Q. Nilsson in the production, has the principal role.

Having a reputation for truth we cannot truthfully say that when William J. Locke wrote his famous novel "The Mountebank", from which the screenplay was adapted, he had Torrence in mind for the part. But it's dollars to doughnuts that he could not have written a part more suited to Torrence's talent and temperament if he had! The story of the clown who joins the army as a private during the war, rises to the rank of brigadier-general and finds himself at demobilization in love with a titled English woman, but after all, just a clown—can you just picture Torrence in such a role?

Every bit of the comedy and pathos that has made so many thousands of people laugh and cry over the book has been put on the screen with all the mastery of Herbert Brenon.

Better see this one!

Ernest Torrence Featured in "The Side Show of Life"

One of many highlights in "The Side Show of Life," Herbert Brenon's production of William J. Locke's gripping story, "The Mountebank", coming to the Theatre on Monday next, is Ernest Torrence's superb characterization of the chief character. The performance he gives in this picture lives. Only Torrence could make such a man stand out as a worthy successor of Bill Jackson—the role he played in "The Cov-

The Added T in Motion Pic

"Second Thought" Part in Film Ma

SECOND thought is that of the film directors during the making of a motion picture of most interesting scenes. Many times bits of human touch are suggested in the script which are cranked and turned out to spot in the picture.

Often the difference between a picture and a story is the added touch of a story. The little details which are added to the picture many times, from a spur of moment idea. One director of a picture will come in a spontaneous scene. In the filming of a picture, an actor invents a scene. When a director "ad" making a scene to the picture, the result of the scene is to go over big with the audience.

These situations seem to come naturally at various times during the making of a film. It is said that there is no picture that does not have a certain "ad lib" material in it. Just pops up a situation. The director utilizes these spontaneous ideas who has many of them himself. One who becomes a great director.

An example of this came recently during the filming of a scene for "The Side Show of Life," which Herbert Brenon produced at the Paramount. Two little boys were sent to the job of sneaking into the camera room. They did the job well and Brenon was satisfied, but a little brown apple and a little brown turned the scene into one of man interest. The boys sat beside the girl, who was sitting on the floor, and a situation popped up and demand for a change.

"Just a minute, little boys," Mr. Brenon said then he turned to them. "I'll tell you what. When you sit down beside the girl ask her for a bite of it. You, little girl, give 'em. Then boys, you bites out of it. When this little girl cries and a her mother who slaps the boys and tells her daughter should have nothing to do with little rowdies."

Ernest Torrence, who is with Anna Q. Nilsson in the picture, which opens Monday at the Theatre, and who next week will be in the picture "The Side Show of Life", said he had never seen a scene better than this bit is shown to everyone in the audience with hearty laugh, because it is so spontaneous and so true.

Playing in support of the principal players in "The Side Show of Life" are Louise Lagrange, Neil Hamilton, Katherine Lee and others. The story is an adaptation of the novel by William J. Locke.

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O PRINT THESE STORIES

Additional press sheets at your exchange if you need them.



Added Touch Motion Pictures

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Press Reviews

(Review No. 1)

EVERY once in a while a story comes to the fore that seems to have been made to order for motion pictures. "The Side Show of Life", adapted by Willis Goldbeck and Julie Herne from the novel, "The Mountebank" by William J. Locke, is just such a tale. It concerns a man literally born in a circus tent, who has lived a fun-maker's life until the great war came, enlists, conducts himself right nobly, is decorated with the Legion of Honor and at the armistice finds himself a Brigadier General, promoted from the ranks—a

story of a man who beneath his paint and powder is really a cultured English gentleman whom fate has thrust into the world of the stage.

And Ernest Torrence plays this part! Torrence is great as 'Bill Jackson' in "The Covered Wagon," but he's greater, if that's humanly possible, as the clown, Petit Patou. Torrence and Anna Q. Nilsson are featured in the production. It is our candid opinion that Torrence's characterization in "The Side Show of Life" is by far the greatest single portrayal that has ever reached the screen.

If you thought Miss Nilsson was good in "Ponjola", wait until you see this one. Neil Hamilton, who has a prominent role in D. W. Griffith's "America", has the juvenile lead. Louise Lagrange, a French beauty, is Torrence's partner in his juggling act. Others in the strong supporting cast are Maurice Cannon, William Ricciardi, Katherine Lee, sister of the equally famous Jane; Lawrence D'Orsay, Effie Shannon and other big names.

"The Side Show of Life" is a veritable three-ring circus of screen entertainment and thrills.

(Review No. 2)

There were times yesterday, as we sat watching Herbert Brenon's production, "The Side Show of Life," at the Theatre, when we laughed right out loud. There were also times when we could not keep back the tears; and there were other times when we weren't at all sure whether we were laughing or crying. From this you will gather that it's a screenplay of fundamental human emotion and human suffering, sacrifice and love. Life itself is a mixture of laughter and tears!

"The Mountebank" by William J. Locke is the story from which the picture was adapted by Willis Goldbeck and Julie Herne. It deals with the adventures of a circus clown who becomes a general during the war, falls in love with a titled, English lady only to come to the bitter realization, when the war is over, that once a clown, always a clown! In a series of heart-tugging situations a powerful climax is reached, and from this point on the picture marches on to a happy and triumphant finish.

There are lavish sets and circus backgrounds and dramatic content of the story. With it all Ernest Torrence's impressive portrayal of the lovable clown dominates the picture. It is a role that affords a wider dramatic scope than anything he has done before. Torrence has a chance to be a real hero himself and the way he does it makes you love him. He is not only funny but human and tender and that is a hard combination to beat.

Anna Q. Nilsson is an ideal type for the aristocratic heroine. Miss Nilsson has a featured role with Torrence in the production. Louise Lagrange, Maurice Cannon, Katherine Lee and others prominent on both

"The Side Show of Life" Locke Tale

Adapted from "The Mountebank", Torrence Featured

THE Side Show of Life," a Herbert Brenon Paramount production, at the Theatre all this week, is an adaptation by Willis Goldbeck and Julie Herne of the novel, "The Mountebank", by William J. Locke. Ernest Torrence and Anna Q. Nilsson are featured.

The story opens introducing us to the clown Andrew Lackaday, known as Petit Patou, and his dog Primpin, mainstays of a small, French travelling circus. The dog is killed, and Andrew takes a pretty young girl into his act. War is declared. Lackaday enlists, leaving the girl in care of a friend and promising to return as soon as possible.

He is quickly promoted for bravery and through his young adjutant meets a charming titled lady and falls in love with her but remembers the girl back home who is waiting for him, depending upon him. He goes back. Lady Auriof (Miss Nilsson) follows and sees him as a circus clown. She sees the girl, Elodie, and believes she understands.

Then comes a novel twist that makes "The Side Show of Life" one of the most interesting screen vehicles seen in many a day.

Which girl does Lackaday marry? Does he remain a clown or go back to a life of social ease, (he's a cultured English gentleman you know)? These are the questions the picture is answering daily at the.....

"The Side Show of Life" closes its run on Better take it in before it goes, because it isn't at all likely that you'll see another such picture for quite some time to come.

Imagine Being Paid to Watch a Circus, Fellows!

The hearts of about sixty youngsters were gladdened recently when they were brought from various sections of New York City over to Paramount's Long Island studio to witness a bona fide circus. And with the youngsters were grown-ups who got just as much fun out of the performances as the children did.

But the surprising part of it all is that the spectators of the show were paid for watching it! Children and others, after each day of watching clowns, wild animals, bareback riders, contortionists, elephants and everything else that goes to make up a regular circus, received a check for seven and a half dollars. In other words, the "spectators" were movie extras employed to act as an audience in the new Herbert Brenon production for Paramount.

"The Side Show of Life", featuring Ernest Torrence and Anna Q. Nilsson is due next..... at the Theatre. The story is an adaptation by Willis Goldbeck and Julie Herne of "The Mountebank" by William J. Locke. Maurice Cannon, Neil Hamilton, Louise Lagrange, Lawrence D'Orsay, Katherine Lee and others appear in the strong supporting cast. It's a story of a clown (in reality a cultured English gentleman) with a second rate traveling French circus. He becomes a hero in the World War only to return to his old profession in the end when he finds there isn't room even for a brigadier general in civilian life.

"The Side Show of Life", is an intensely human tale of love and sacrifice, one that exerts a powerful appeal upon audiences—a picture that is sure to please everyone.

Herbert Brenon Brings Circus to Movie Studio

Herbert Brenon couldn't find time to go to the circus at Madison Square Garden when the Big Show was in New York City so he brought a circus to the lot at the Paramount Long Island studio. Incidentally the circus was used for scenes in "The Side Show of Life", featuring Ernest Torrence and Anna Q. Nilsson. While amusing himself with the lions, tigers, bears, camels, bareback riders and the other characteristic parts of a circus Mr. Brenon also furnished entertainment for some two hundred men, women, and children who gathered under the tent as spectators. And the.....

Mr. Brenon didn't even leave out the side show and following the big show there was the usual after concert with the fat lady, the tall man, the strong man and the wild man from Borneo. Taking it all in all a great time was had by all.

Supporting the principal players in "The Side Show of Life", which will be the feature at the Theatre on next are, among others, Neil Hamilton, Louise Lagrange, Katherine Lee, Maurice Cannon and Lawrence D'Orsay.

The story was adapted to the screen from the novel, "The Mountebank" by William J. Locke.

New Screen "Find" Plays in "Side Show of Life"

A detailed story of the life of the youthful Neil Hamilton, who plays the role of Charles Verity-Stewart in the Herbert Brenon production for Paramount, "The Side Show of Life", featuring Ernest Torrence and Anna Q. Nilsson, and due at the Theatre on would read like one of Horatio Alger's books on the country boy who made good.

Born in Lynn, Mass., Hamilton after completing his regular schooling, spent three years in a theological seminary and then cast about for a job, but could find nothing suitable. He finally drifted to the theatrical section of New York City and brazenly presented himself at the stage door of a well-known theatre and asked for a job. When asked what he could do Hamilton said he could act, change scenery, take care of the "props" and several other things. Whoever it was that gave him his first job took Hamilton at his word, for the next night he was on the stage appearing as an extra. When not before an audience Neil was helping shift scenery, carrying trunks around and assisting in setting the stage. For this work Neil was handed ten dollars at the end of each week. But he refused to become discouraged, reasoning correctly that he was getting a wealth of experience that would be valuable to him at some future time.

The show in which Hamilton was appearing suddenly failed. Undaunted, he went to another theatre housing a stock company and told the manager a beautiful lie about his long experience as leading man for a Canadian company. The manager believed his story and gave him a job. In a short time he was playing the juvenile lead and so firmly established himself that he was taken by the company on a tour.

Then everything seemed to break

discouraging that was feared that Mr. Brenon would have to fake the scenes somehow. But someone at last located a traveling circus in a small Jersey town and the Paramount officials immediately got in touch with it. Arrangements were finally made to hire the entire troupe including the ancient but noisy hurdy-gurdy, the lemonade stands, the enormous tent, the animals and what-not. Then the entire outfit was placed on the lot in the rear of Paramount's Long Island studio, and "The Side Show of Life" was started.

The story was adapted to the screen by Willis Goldbeck, who wrote the scenario for "Scaramouche", and Julie Herne from the immensely popular novel, "The Mountebank", by William J. Locke.

Ernest Torrence and Anna Q. Nilsson are featured in the principal roles of the production, and those playing in support include Louise Lagrange, Neil Hamilton, Maurice Cannon, William Ricciardi, Mrs. Pozzi, Lawrence D'Orsay, Effie Shannon and Katherine Lee.

The picture opened at the Theatre yesterday and will be the feature there for the remainder of the week.

Constructive Criticisms Gladly Received—Brenon

Herbert Brenon never turns a deaf ear to a suggestion or criticism when he is directing a motion picture.

During the filming of his latest Paramount production, "The Side Show of Life", which comes to the next, any property man, electrician, cameraman, actor or carpenter could, and did, stop Brenon with an idea of how he thought a scene could be bettered with some new piece of business.

The reason for this is that Brenon learned early in the game from no less a figure than the late Joseph Jefferson the value of accepting suggestions from those around him.

"I was playing in stock in Dayton Ohio, when I was a kid", Brenon explained in telling how this fact was impressed on his mind, "and one night Joe Jefferson came to the theater to play 'Rip Van Winkle'. Of course Jefferson was a god to me. I just worshipped him and that night I sat enthralled in the theater watching the performance. When the show was over I determined to talk to Jefferson. Of course I was only a young actor playing bits in the stock company and I had no right on the stage. So I waited for him at the stage door. When he came out of the theater I went up to him and told him that I was a young actor and that I had learned much from his performance that night.

"Jefferson said to me: 'That is the right spirit, my boy. Always keep it, for you will learn something every day. I have been playing this part for thirty years and only tonight a prop boy gave me a tip that greatly improved my work. Have a receptive ear to suggestions and you will learn something new from the most unexpected sources.'

"I have always remembered that advice and it has been a great help to me in making motion pictures."

Ernest Torrence and Anna Q. Nilsson are featured in the leading roles of "The Side Show of Life." Others in the cast are Neil Hamilton, Louise Lagrange and Katherine Lee.

Torrence, Naturally Tall, Even More So in New Film

Ernest Torrence, being six feet, three inches in height, has already earned the distinction of being one of the tallest men in motion pictures, but in "The Side Show of Life" the Herbert Brenon production for Paramount which features Mr. Torrence and Anna Q. Nilsson, he appears even taller.

In his characterization as the clown in the famous William J. Locke story "The Mountebank", Ernest wears a wig that increases his height to exactly seven feet, four inches. With his whole make-up on, and performing in the center of the ring in the circus scenes, Torrence looks as if he might easily be appearing as the tallest man in the world. And what makes him look even taller than he really is, is the fact that he has playing opposite him in his circus scenes Louise Lagrange, who lays claim to but five feet, two,

dog, his partner in a circus act in the picture, went through all his scenes perfectly, the other members of the cast, too, did excellently. Mr. Brenon was congratulating himself on the way things were running when something happened. The "something" was the weather. The weatherman had brazenly announced clear and warmer, but forgot to mention that a snow storm would arrive later in the day. Around noon of the second day of work in the tent, snow began to fall, and in about an hour the storm had grown so heavy that all work was stopped. All the players were getting ready to leave the tent when there was a cry raised by the people nearest to the lion cage. Someone had foolishly left the door of the cage unhooked and Mr. Lion was preparing to step out to liberty. The lion tamer connected with the show quickly grabbed a stick and heartlessly poked the lion on the nose. The lion backed up quickly, but prepared to rush. But the moment of hesitation on his part cost him his freedom, for the door was slammed in his face. Mr. Lion will never be given another such opportunity.

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lion would break loose. After the first warning cry, everybody in the place except the trainers in the circus, just stood still, as if they were petrified with fear. Director Brenon and his staff were at the opposite end of the tent, shooting the scenes, and could not reach the cage before the trainers. The entire staff knew that the lion was more or less harmless and, if handled rightly, would not hurt anyone, but the poor frightened spectators didn't know it.

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"The Side Show of Life", with an all-star cast playing in support of the leading players, comes to the Theatre on next, to remain for days.

Brenon Reveals Secret of Torrence's Success

The greatest achievement of any actor on the screen is to make the people who are watching him forget that he is an actor, according to Herbert Brenon. In other words the actor must be the character he is playing and not just an actor. In making clear the distinction Mr. Brenon cited the work of Ernest Torrence, who is featured with Anna Q. Nilsson in his latest Paramount picture, "The Side Show of Life", coming to the Theatre on next, to remain for days.

"Torrence does stunts in the picture that make him a clown and not an actor playing a clown". Brenon explained. "For instance, he learned to balance cigar boxes on his chin, to juggle Indian clubs and rubber balls, and to balance a paper cone on his nose. Many actors playing such a part would never have gone to the trouble to learn the tricks but would have said:

"Oh! I haven't time to learn these things. You can fake them, anyway."

"But not Torrence. When he sets out to play a part he lives the character. It is a joy for the director to work with an actor like him. You can always be sure that he will do everything in his power to make his characterization perfect.

"In preparing for the clown scenes in the picture he hired a professional juggler to teach him the art. 'It is such work as this that makes great performances either on the screen or on the stage.'"

forced to return to his circus life.

Herbert Brenon, who produced the picture is a stickler for realism, so you had better be prepared to see the circus in all its glory. There are a lot of extra-added attractions in the notable cast: Anna Q. Nilsson is featured with Torrence in the production.

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Having a reputation for truth we cannot truthfully say that when William J. Locke wrote his famous novel "The Mountebank", from which the screenplay was adapted, he had Torrence in mind for the title role, but it's dollars to doughnuts that he could not have written a part more suited to Torrence's talent and temperament if he had! The story of the clown who joins the army as a private during the war, rises to the rank of brigadier-general and finds himself at demobilization in love with a titled English woman, but after all, just a clown—can you just picture Torrence in such a role?

Every bit of the comedy and pathos that has made so many thousands of people laugh and cry over the book has been put on the screen with all the mastery of Herbert Brenon.

Better see this one!

Ernest Torrence Featured in "The Side Show of Life"

One of many highlights in "The Side Show of Life," Herbert Brenon's production of William J. Locke's gripping story, "The Mountebank", coming to the Theatre on is Ernest Torrence's superb characterization of the chief character. The performance he gives in this picture lives. Only Torrence could make such a man stand out as a worthy successor of Bill Jackson—the role he played in "The Covered Wagon".

This picture has all the dash and color of circus life. Brenon has given the entire production a de luxe mounting and that means the last word in settings, backgrounds and costumes.

Anna Q. Nilsson is featured with Mr. Torrence. She is the titled Lady Auriol Dayne with whom the clown falls hopelessly in love; as usual Miss Nilsson gives a capital performance. Neil Hamilton who has the prominent

role in D. W. Griffith's "America", heads the supporting cast which includes among others, Louise Lagrange, Maurice Cannon and Effie Shannon.

"The Side Show of Life" is more than a motion picture. It is a slice of life itself!

Latest Paramount Picture Due for Showing Here Soon

Of more than ordinary interest is Manager 's announcement that "The Side Show of Life," based on the widely read novel "The Mountebank", opens next for a days' run at the Theatre.

William J. Locke's great story lends itself to ideal screen adaptation. If you read this gloriously human tale you will readily agree that in picturizing it Paramount has performed a public service; for if ever a character deserved immortality it is the lovable clown Petit Patou, a part played to perfection by Ernest Torrence.

If readers of the story had been asked to vote upon the player best fitted to portray the title role their unanimous choice would probably have been this very man.

Along with Torrence is featured the beautiful and talented Anna Q. Nilsson who plays the feminine lead, and in the supporting cast we have Neil Hamilton, D. W. Griffith's newest discovery, Louise Lagrange, Maur-

ice Cannon, Effie Shannon, Lawrence D'Orsay and other adaptations. Credit for the picture was given to Willis Goldbeck, who wrote the scenario for "The Side Show of Life", starring Ernest Torrence and Anna Q. Nilsson.

These situations naturally at various times making of a film a picture that does not have a certain "ad lib" material in it. just pops up a demand for a director who can utilize these spontaneous moments of them who has many of these great director.

An example of this came during the filming of "The Side Show of Life," which was produced at the Paramount studio. Two little boys who were sneaking into the audience, the camera recorded the job well and Brenon was satisfied, but a little brown apple and a turned the scene into one of man interest. The boys sat beside the scene and the girl, who was a little girl, popped up and demanded attention.

"Just a minute, little Mr. Brenon, and then he moment. 'I'll tell you when you sit down beside girl ask her for a bite of You, little girl, give 'em reluctantly. Then boys, you bites out of it. When the little girl cries and her mother who slaps the boys and tells her daughter should have nothing to do little rowdies."

Ernest Torrence, who is with Anna Q. Nilsson in the production, which opens a run at the Theatre on next and whose years of experience in acting stage and screen, said he children do a scene better this bit is shown on the everyone in the audience hearty laugh, because it and has a spontaneity that ing.

Playing in support of the pal players in "The Side Life" are Louise Lagrange, Hamilton, Katherine Lee others. The story is an of William Locke's popular "The Mountebank". Willis Goldbeck and Julie Herne adapted the story to the screen.

A Ten Cent Ring Holds Motion Picture Producers

The loss of a ten cent ring considerable trouble and at the Paramount Long Island recently discovered the

the Herbert Brenon production, "The Side Show of Life", which is now running at the Theatre.

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Ernest Torrence in the son are featured in the Show roles of "The Side Show next, which will be shown at the Theatre. cast.

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Credit for the picture was given to Willis Goldbeck, who wrote the scenario for "The Side Show of Life", starring Ernest Torrence and Anna Q. Nilsson.

"The Side Show of Life" is more than a motion picture. It is a slice of life itself!

Along with Torrence is featured the beautiful and talented Anna Q. Nilsson who plays the feminine lead, and in the supporting cast we have Neil Hamilton, D. W. Griffith's newest discovery, Louise Lagrange, Maur-

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By all means take

ing of a scene. In the theatre, an actor invents or digresses the script. He is said to "ad lib" or "ad lib" in the result often gives picture the impetus it goes over big with an audience.

situations seem to crop up at various times during the filming of a picture. It is safe to say that a picture produced by a certain amount of "ad lib" material in it. The idea of a picture demands recognition of a director who is able to handle spontaneous ideas and of them himself is the director.

An example of this came up during the filming of the picture "The Side Show of Life". Herbert Brenon produced the picture at the Paramount Long Island City studio. Two little boys were assigned the job of sneaking into the picture and recording their action. The boys came into the picture and a big red-tailed brown-eyed girl into one of the boys. The boys came into the picture and a big red-tailed brown-eyed girl into one of the boys. The boys came into the picture and a big red-tailed brown-eyed girl into one of the boys.

est Torrence and Anna Q. Nilsson in the production. The picture is an adaptation of the popular novel, "The Mountebank" by William J. Locke. Willis Goldbeck and Julie Herne adapted the story.

en Cent Ring Holds Up Motion Picture Production

the loss of a cent ring caused trouble and annoyance at the Paramount Long Island studio.

the Herbert Brenon Paramount production, "The Side Show of Life". The picture is an adaptation of the popular novel, "The Mountebank" by William J. Locke. Willis Goldbeck and Julie Herne adapted the story.

Ernest Torrence and Anna Q. Nilsson are featured in the principal roles of "The Side Show of Life". The picture is an adaptation of the popular novel, "The Mountebank" by William J. Locke. Willis Goldbeck and Julie Herne adapted the story.

Cannon, Effie Shannon, Lawrence Orsay and others.

Credit for the adaptation goes to Willis Goldbeck and Julie Herne. The picture was produced by Herbert Brenon who made "Shadows of the Past", starring Pola Negri.

"The Side Show of Life" is the first of a picture that every member of the family will be able to enjoy. It all means take the kiddies!

rence and Anna Q. Nilsson are featured in the production. It is our candid opinion that Torrence's characterization in "The Side Show of Life" is by far the greatest single portrayal that has ever reached the screen.

If you thought Miss Nilsson was good in "Ponjola", wait until you see this one. Neil Hamilton, who has a prominent role in D. W. Griffith's "America", has the juvenile lead. Louise Lagrange, a French beauty, is Torrence's partner in his juggling act. Others in the strong supporting cast are Maurice Cannon, William Ricciardi, Katherine Lee, sister of the equally famous Jane; Lawrence D'Orsay, Effie Shannon and other big names.

"The Side Show of Life" is a veritable three-ring circus of screen entertainment and thrills.

(Review No. 2)

There were times yesterday, as we sat watching Herbert Brenon's production, "The Side Show of Life," at the Theatre, when we laughed right out loud. There were also times when we could not keep back the tears; and there were other times when we weren't at all sure whether we were laughing or crying. From this you will gather that it's a screenplay of fundamental human emotion and human suffering, sacrifice and love. Life itself is a mixture of laughter and tears!

"The Mountebank" by William J. Locke is the story from which the picture was adapted by Willis Goldbeck and Julie Herne. It deals with the adventures of a circus clown who becomes a general during the war, falls in love with a titled, English lady only to come to the bitter realization, when the war is over, that once a clown, always a clown! In a series of heart-tugging situations a powerful climax is reached, and from this point on the picture marches on to a happy and triumphant finish.

There are lavish sets and circus backgrounds and dramatic content of the story. With it all Ernest Torrence's impressive portrayal of the lovable clown dominates the picture. It is a role that affords a wider dramatic scope than anything he has done before. Torrence has a chance to be a real hero himself and the way he does it makes you love him. He is not only funny but human and tender and that is a hard combination to beat.

Anna Q. Nilsson is an ideal type for the aristocratic heroine. Miss Nilsson has a featured role with Torrence in the production. Louise Lagrange, Maurice Cannon, Katherine Lee and others prominent on both stage and screen appear in support.

(Review No. 3)

A heart-stirring story, extraordinary acting, beautiful photography, capable direction and a circus and society setting combine to make "The Side Show of Life", the Paramount picture that opened last night at the Theatre.

The plot begins to unwind when we meet the amusing personality of Andrew Lackaday, whom we first know as a clown in a small traveling circus. The coming of the great war puts an end to his fun-making antics. He enlists as a private but thru sheer merit finds himself a hero and is rapidly promoted and accepted in the most exclusive circles of the English aristocracy. But being a man of honor he realizes that after all he is only a clown and has no right to pretend to be anything else. He turns his back upon the woman whom he has learned to love, the beautiful Lady Auriof Dayne, and returns to his poor little circus. But there's a great revelation—a smashing climax to the production that makes 'em sit right up in their chairs.

Ernest Torrence plays the clown, and Anna Q. Nilsson is Lady Auriof Dayne. Both are featured. There's a big cast playing in support.

Last Times Today

The final showings of the Herbert Brenon Paramount production, "The Side Show of Life", featuring Ernest Torrence and Anna Q. Nilsson, which opened at the Theatre on will take place there this afternoon and evening.

The story is one of society and the circus, with scenes in France and England.

for him, depending upon him. He goes back. Lady Auriof (Miss Nilsson) follows and sees him as a circus clown. She sees the girl, Elodie, and believes she understands.

Then comes a novel twist that makes "The Side Show of Life" one of the most interesting screen vehicles seen in many a day.

Which girl does Lackaday marry? Does he remain a clown or go back to a life of social ease, (he's a cultured English gentleman you know)? These are the questions the picture is answering daily at the Theatre.

"The Side Show of Life" closes its run on Better take it in before it goes, because it isn't at all likely that you'll see another such picture for quite some time to come.

Imagine Being Paid to Watch a Circus, Fellows!

The hearts of about sixty youngsters were gladdened recently when they were brought from various sections of New York City over to Paramount's Long Island studio to witness a bona fide circus. And with the youngsters were grown-ups who got just as much fun out of the performances as the children did.

But the surprising part of it all is that the spectators of the show were paid for watching it! Children and others, after each day of watching clowns, wild animals, bareback riders, contortionists, elephants and everything else that goes to make up a regular circus, received a check for seven and a half dollars. In other words, the "spectators" were movie extras employed to act as an audience in the new Herbert Brenon production for Paramount.

"The Side Show of Life", featuring Ernest Torrence and Anna Q. Nilsson is due next Theatre. The story is an adaptation by Willis Goldbeck and Julie Herne of "The Mountebank" by William J. Locke. Maurice Cannon, Neil Hamilton, Louise Lagrange, Lawrence D'Orsay, Katherine Lee and others appear in the strong supporting cast. It's a story of a clown (in reality a cultured English gentleman) with a second rate traveling French circus. He becomes a hero in the World War only to return to his old profession in the end when he finds there isn't room even for a brigadier general in civilian life.

"The Side Show of Life", is an intensely human tale of love and sacrifice, one that exerts a powerful appeal upon audiences—a picture that is sure to please everyone.

Torrence Realizes Ambition of Lifetime in Latest Role

Ernest Torrence has realized one of the ambitions of his life. He has played the role of Petit Patou, the famous clown character of William Locke's novel, "The Mountebank", in the Herbert Brenon Paramount production, "The Side Show of Life".

Long before the book was produced as a play and before Famous Players bought the picture rights I had cherished an ambition to play the part of Andrew Lackaday, the clown," Torrence said, "and it was with much satisfaction and gratification that I put on my make-up today. Can you blame me for being happy? You'd be too, if you had fulfilled a life-long ambition.

There's a big cast of prominent players playing in support.

Two Hundred and Fifty World War Vets in New Paramount

Two hundred and fifty veterans of the World War appear in scenes of the Herbert Brenon Paramount production, "The Side Show of Life", featuring Ernest Torrence and Anna Q. Nilsson and coming to the Theatre for a run of days on next. The men, all jobless, were obtained through the Veteran's Bureau in New York City.

Having done the same thing a number of times under realistic conditions 'over there', the vets had no trouble with rehearsals, and it is said that you can't tell the difference between these scenes of the picture and the real thing.

Neil Hamilton, Louise Lagrange, Katherine Lee, Maurice Cannon and many others appear in the strong supporting cast.

great time was had by all.

Supporting the principal players in "The Side Show of Life", which will be the feature at the Theatre on next are, among others, Neil Hamilton, Louise Lagrange, Katherine Lee, Maurice Cannon and Lawrence D'Orsay.

The story was adapted to the screen from the novel, "The Mountebank" by William J. Locke.

New Screen "Find" Plays in "Side Show of Life"

A detailed story of the life of the youthful Neil Hamilton, who plays the role of Charles Verity-Stewart in the Herbert Brenon production for Paramount, "The Side Show of Life", featuring Ernest Torrence and Anna Q. Nilsson, and due at the Theatre on would read like one of Horatio Alger's books on the country boy who made good.

Born in Lynn, Mass., Hamilton after completing his regular schooling, spent three years in a theological seminary and then cast about for a job, but could find nothing suitable. He finally drifted to the theatrical section of New York City and brazenly presented himself at the stage door of a well-known theatre and asked for a job. When asked what he could do Hamilton said he could act, change scenery, take care of the "props" and several other things. Whoever it was that gave him his first job took Hamilton at his word, for the next night he was on the stage appearing as an extra. When not before an audience Neil was helping shift scenery, carrying trunks around and assisting in setting the stage. For this work Neil was handed ten dollars at the end of each week. But he refused to become discouraged, reasoning correctly that he was getting a wealth of experience that would be valuable to him at some future time.

The show in which Hamilton was appearing suddenly failed. Undaunted, he went to another theatre housing a stock company and told the manager a beautiful lie about his long experience as leading man for a Canadian company. The manager believed his story and gave him a job. In a short time he was playing the juvenile lead and so firmly established himself that he was taken by the company on a tour.

Then everything seemed to break wrong, and he found himself turning to motion picture work as a means of livelihood. The "motion picture work" consisted of extra parts in various films. Realizing that he would have considerable difficulty in getting recognition submerged as an extra in mob scenes, Neil started pulling a few strings, first with an agent and then with prominent motion picture producers.

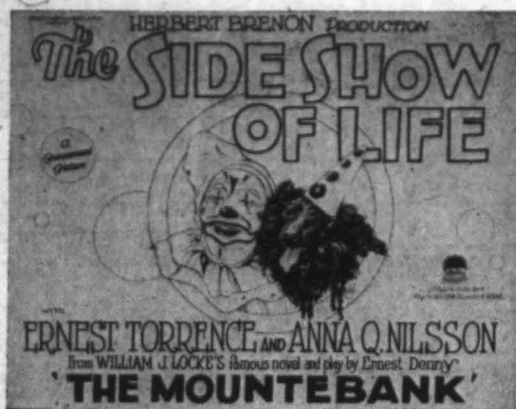
In a few weeks Neil was called to meet D. W. Griffith, who was looking for a leading man for his new picture, "The White Rose." Mr. Griffith made a test of Neil and told him that he would be notified in a few days if everything was O. K. Two days after the test was made Neil read that the D. W. Griffith company had left for Bermuda to start "The White Rose." Neil thought the jig was up so far as getting the part was concerned.

To further heighten Hamilton's sorrows there was a sudden slump in motion picture production in New York and Neil thought he would have to give up his career. When things looked their blackest Hamilton received a cable from Griffith to come to Bermuda immediately to play the role he had been tested for. Neil played the part so well that he was signed to a long term contract by Mr. Griffith.

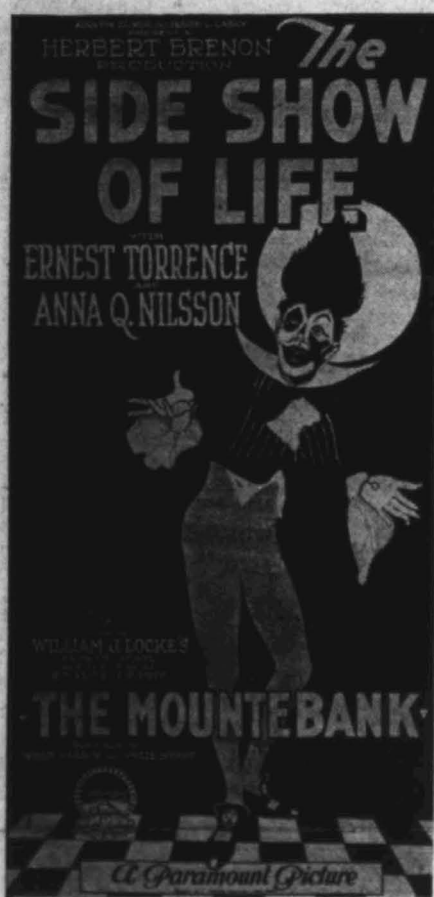
Next came the role of Nathan Holden in Griffith's "America." Herbert Brenon saw him in that role and arranged with Mr. Griffith to have him play in "The Side Show of Life".

Hamilton's part in this picture gives the public its first glimpse of Neil in "regular" clothes. In "The White Rose" Hamilton played the role of a poor grocer boy, while in "America" Neil portrayed a Revolutionary War character.

Why not see what you think of him?



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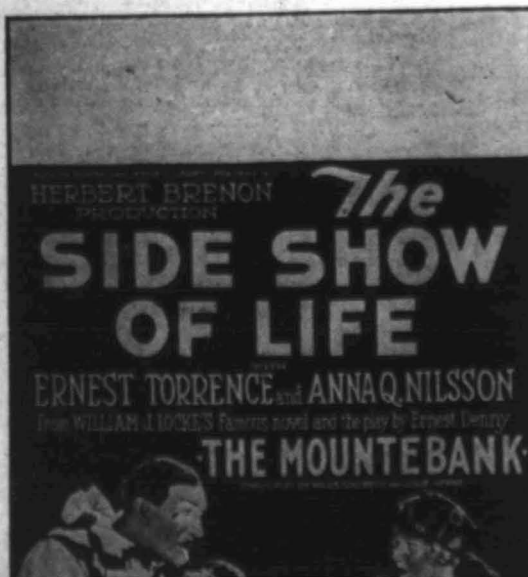
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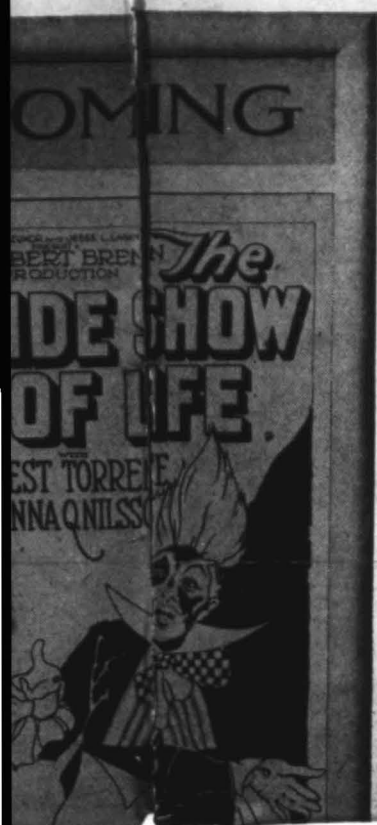


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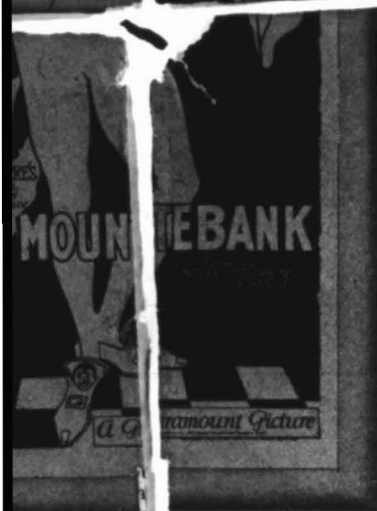


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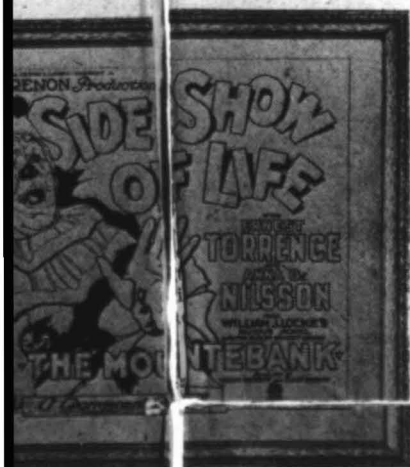




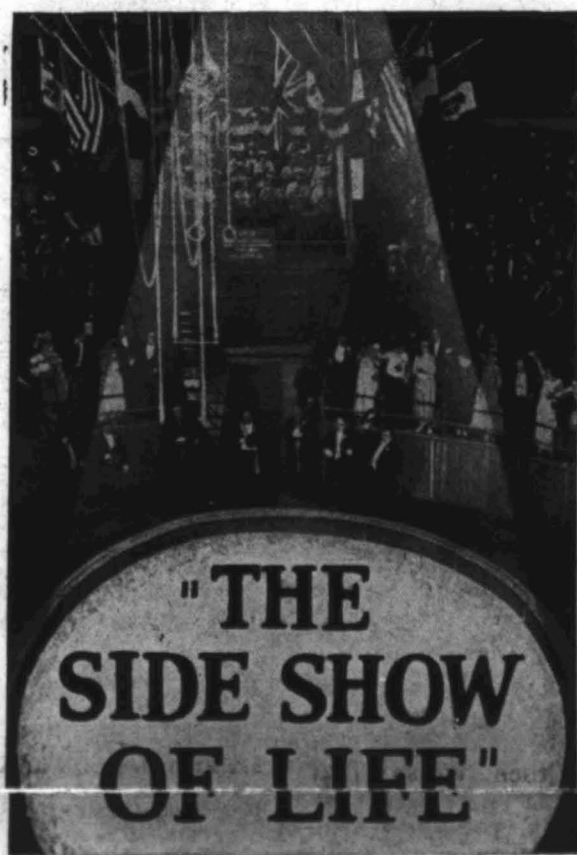
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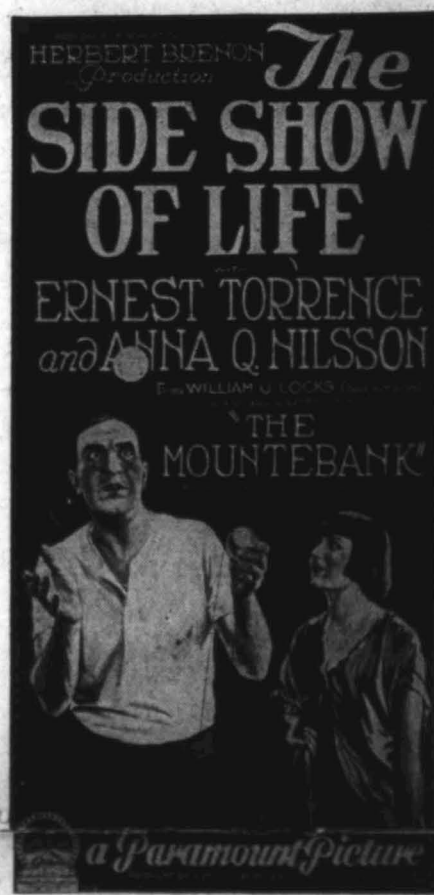
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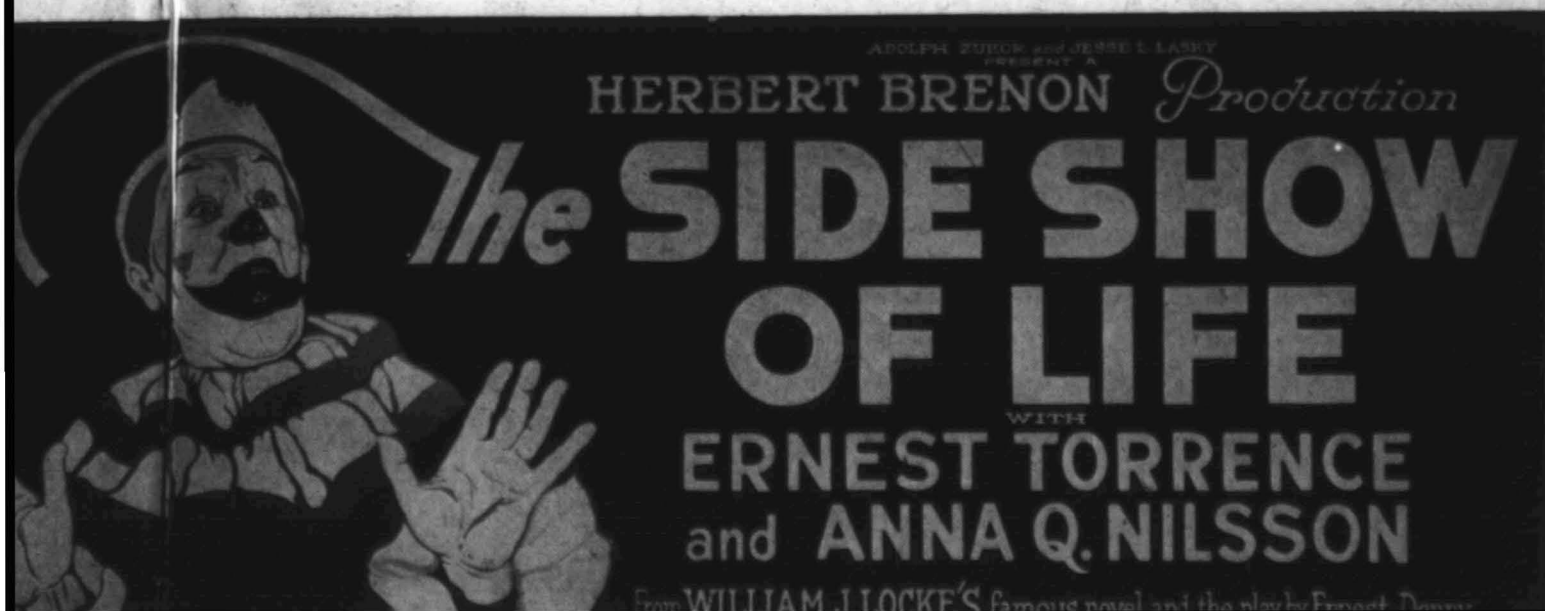
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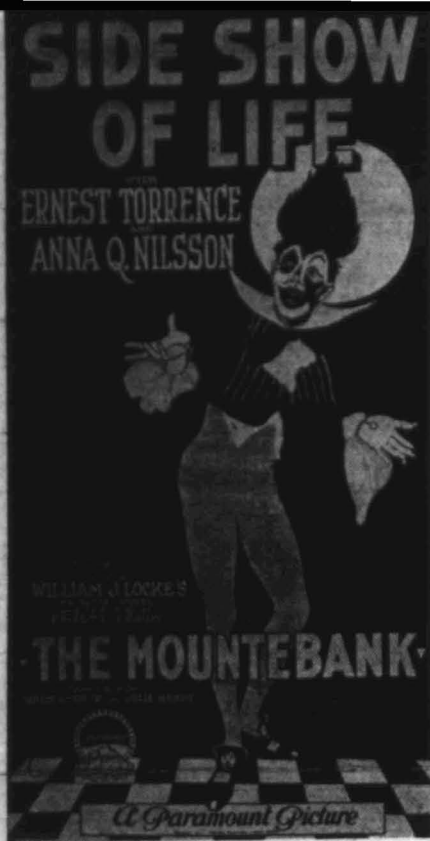


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Twenty-four Sheet (24A and 24B)	2.40

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22 x 28 (Colored)	.40
11 x 14 Set of Eight (Colored)	.60

FOR NEWSPAPER ADS—ADVERTISING CUTS.

One Column	.35
Two Column	.65
Supplementary (two column) (two styles)	.25

MATS, ADVERTISING, PRODUCTION, ETC.

One Column	.05
Two Column	.10
Three Column	.15
Four Column (Adv. Only)	.25

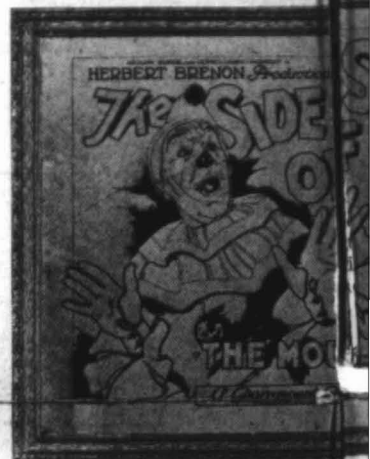
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Herald, per thousand	3.00
GILT-EDGED FRAMES (Size 17 x 43 in.)	1.50
Insert Cards (14 x 36 in. to fit above)	.25
22 x 28 Gilt Frames	1.50
Window Card	.07
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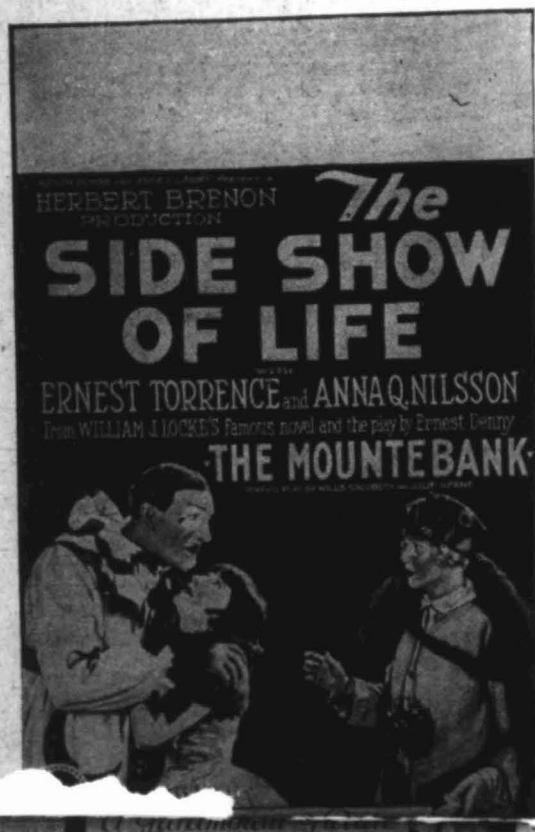
Press, Radio and Thematic Music Cues are gratis.



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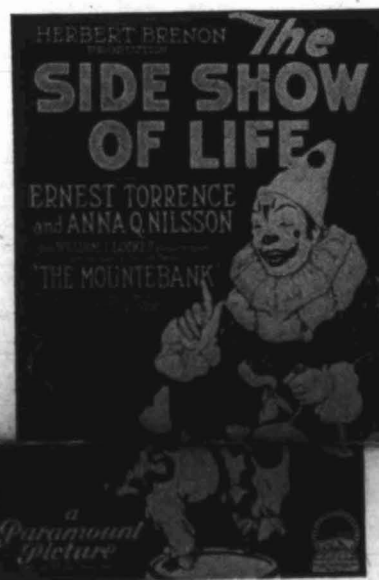
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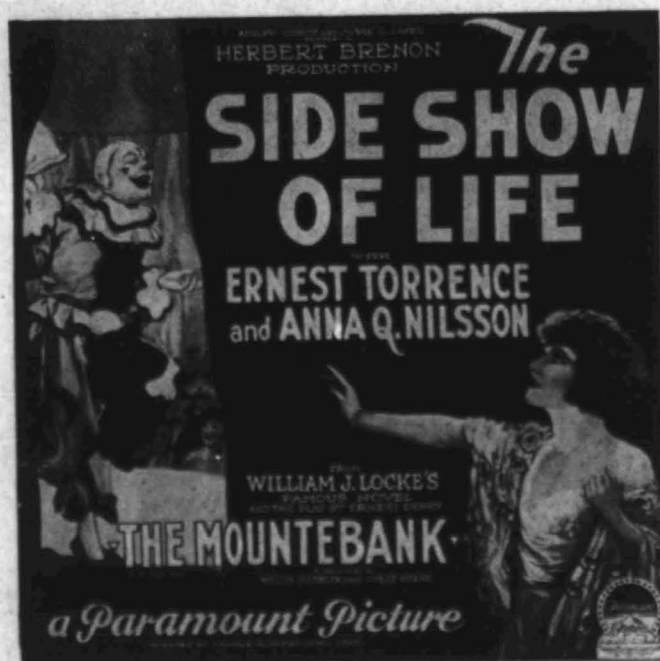
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 (Illustrated Above)



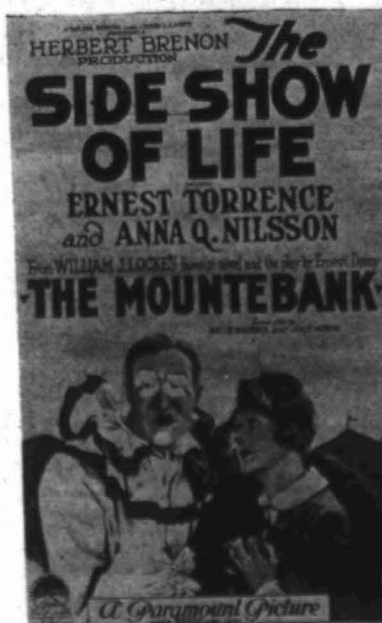
Announcement Slide



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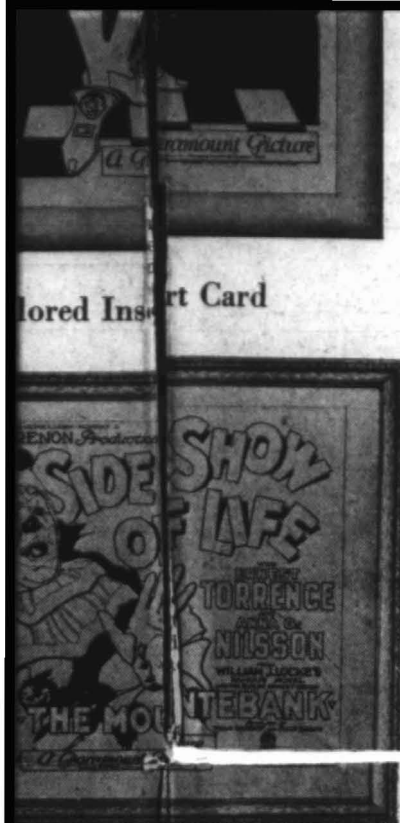


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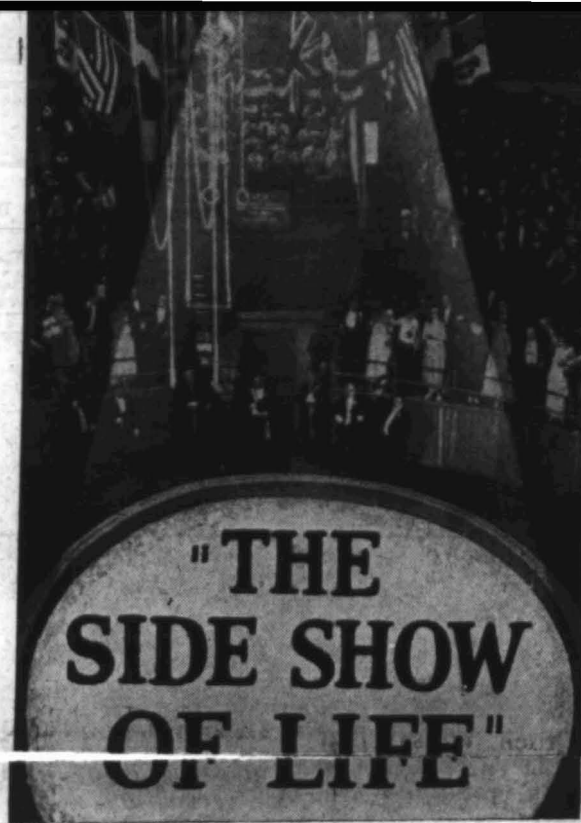


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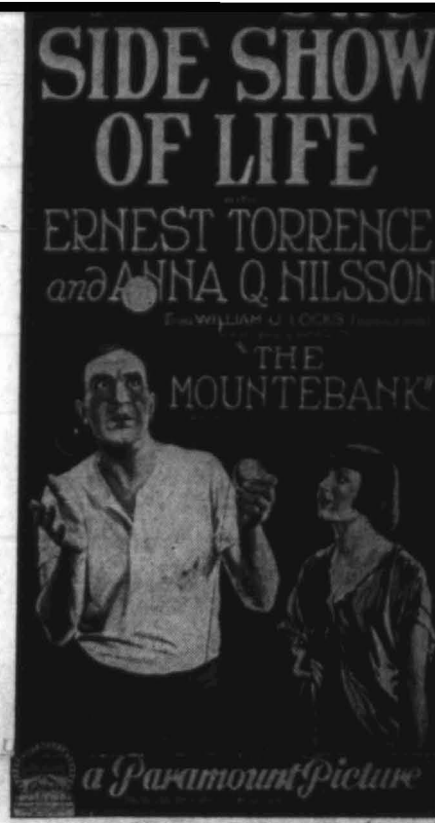




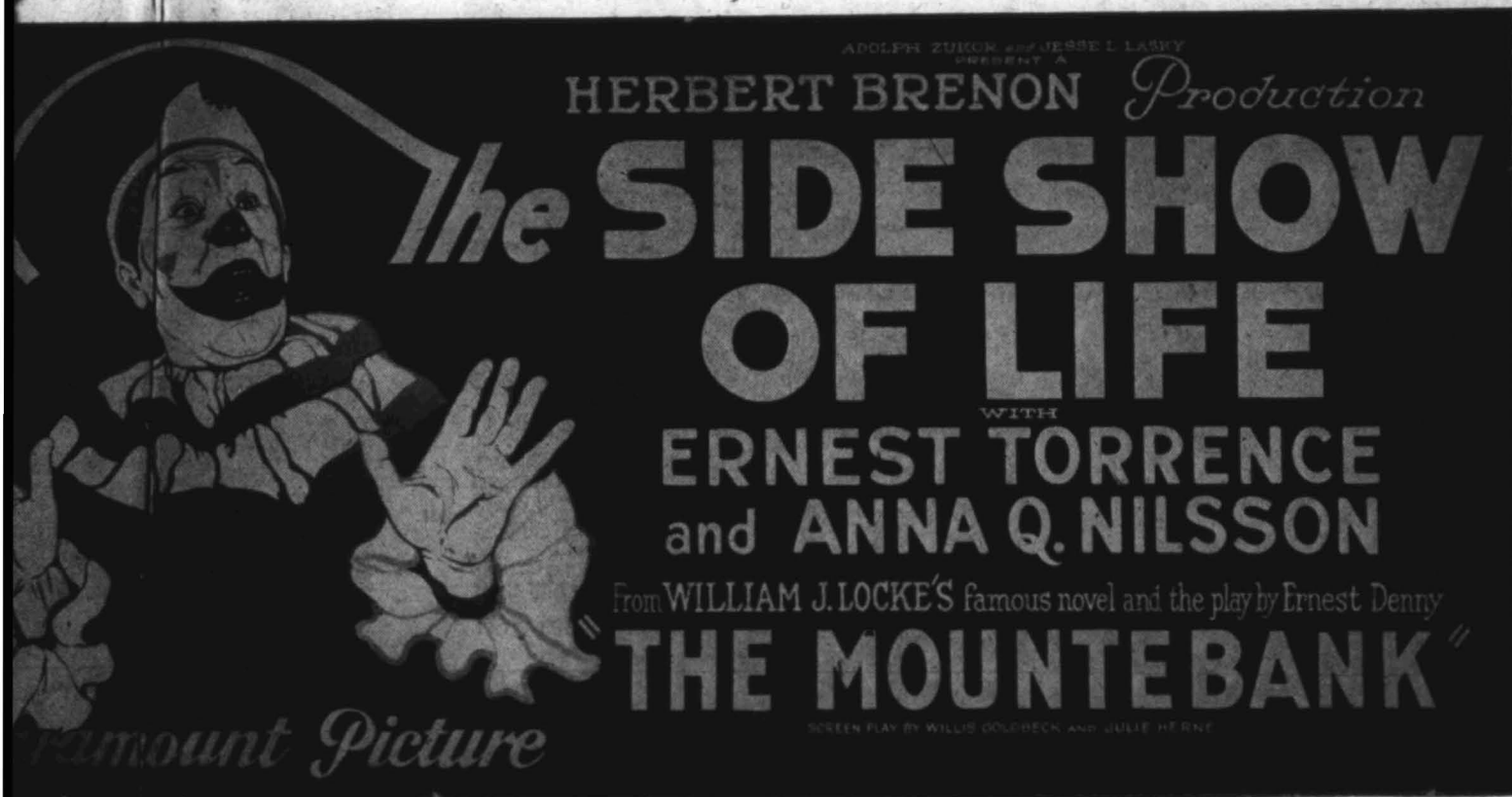
Lobby Card (22" x 28")



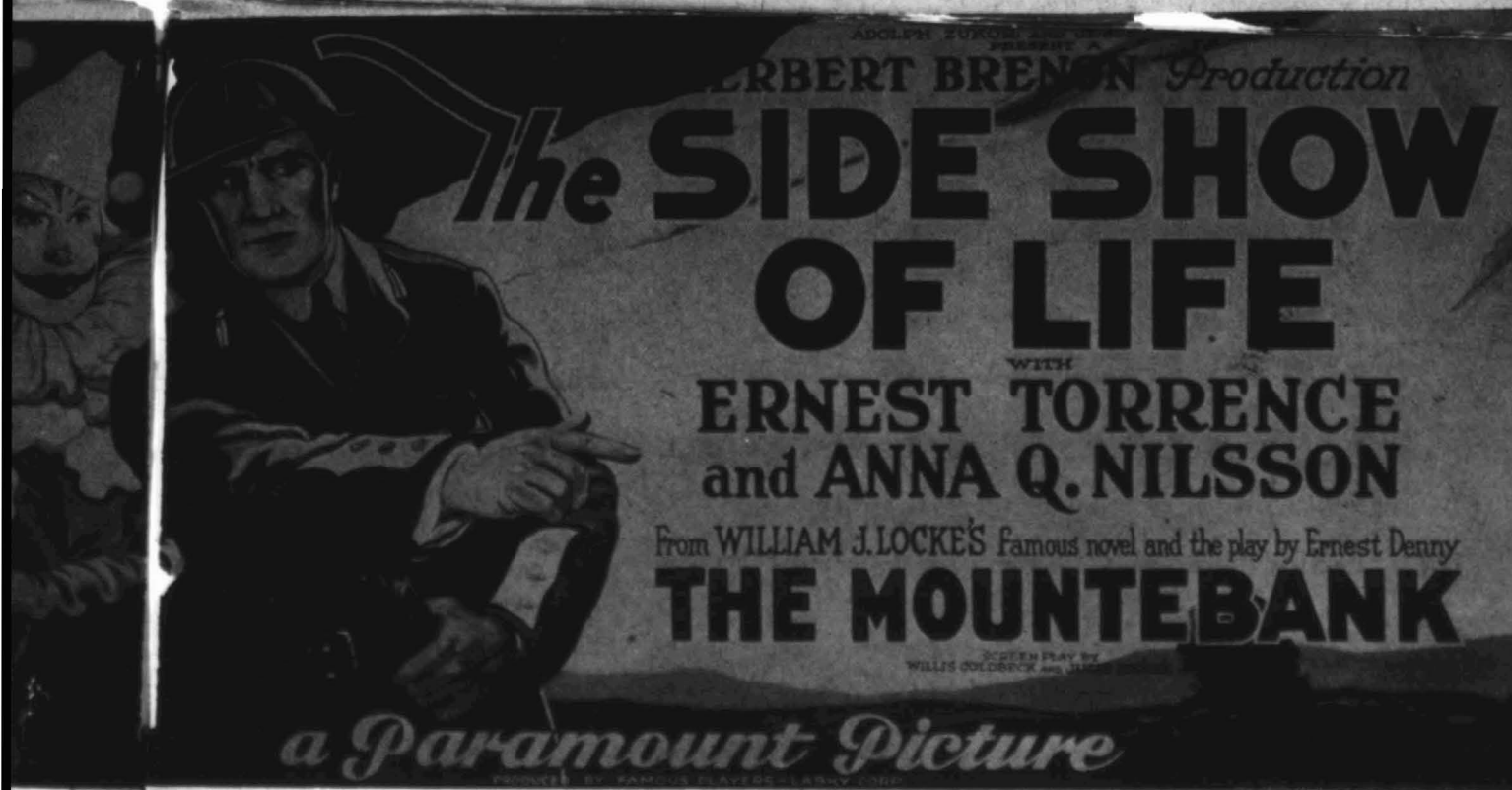
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